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WOOD CARVING.

IN carving, the color of the material used is floated into shadow, and the carver exhibits a portion of his skill in the elaboration of technical processes, by the modulations in light and shade introduced in delicate sharp touches. There is no better preparation for carving than in preliminary studies of light and shade, even in figures, draperies, and other pictorial properties, using for this purpose, in order to induce freedom in his methods, not the hard, unyielding pencil, or even the crayon, but the pliable brush, which, besides, favors precision of touch. Whatever the painstaking care he exercises at the outset of his endeavors to

best direction of cutting may be rapidly and easily acquired by those possessing facile touch, without which quality no great excellence in carving is to be looked for. The carving being completed, the surface is to be smoothed with fine sand or glass paper, assisted by the ruffler, the latter tool being applied to the deeper indentations. The rubbing should be done in the direction of the grain of the wood.

Carving, as a structural adjunct for interiors, supplies a fund of infinite resources. Ancient buildings in Europe, raised in periods when wood carving flourished, must be inspected to realize the really superb effects that can be brought about by carving in the panels of doors, in their supports and crowning architraves, in dados, friezes

tongued and grooved, with slightly sunk panels, and possibly some rosette in stucco, or rudely worked out device in wood, to which almost any carpenter is equal, attached to their centres. Weak pilasters, with semi-circular furrows grooved out, are quite in keeping with the barren surface. Doors, in the main, are simply impediments to entrance, with no beauty to redeem them. Some gleam of the sense of appropriateness in bestowing rich designs on portals, is seen occasionally in magnificent iron gateways of imposing structures. Their effectiveness in the way of ornamentation serves to illustrate the importance of supplying wood carving worthy of the name to doors, as a valuable accessory to the attractive appearance of frontages.



CARVED PANEL, BY BEIN BROTHERS.

carve, he must aim in all he does to preserve the means of contrast. At no time is rapid execution to be aimed at in carving, for apart from the close study of design in the execution of details, the slightest error in the cutting may irretrievably damage the whole composition. A good precautionary method, to prevent impingement on the elevated parts, is to incline direct cuts from them, so far as the grain will permit, or otherwise to approach them with great care, stopping a little short of them and finishing up. Cutting, as a rule, should be in a line with the grain of the wood; when the tool, as will be sometimes the case, takes the wood too easily, the opposite course may be followed. Cutting across the grain is apt to damage the edges of tools. Experience as to the

and ceilings. Rooms in old mansions and palaces still exist, in which the entire walls are covered with a series of tableaux, representing historic scenes in a connected series, legends and poems, not excluding the sports of the field. Flourishing periods in this art have always followed closely on those of sculpture, and we may fairly anticipate that the elaborate sculpture now lavished on imposing buildings will prompt to the production of like effects in wood for interiors. But even as to exterior display, fine opportunities for carved work are afforded in door approaches. An artistically designed porch has always been allowed to impart a certain amount of dignity to a dwelling, but the designed effect is to some extent neutralized by the plainness of the doors, of boards

HEARING a gentleman remark recently that he was about to build an extension to accommodate the overflow of Christmas and other anniversary cards, suggests a convenient way of utilizing a number of these quickly accumulating mementoes of friends' remembrance, which is, to use them as a friend of mine has done, to cover a large folding screen. The largest and handsomest cards are given a prominent position, while the smaller ones are partly overlying each other, in very effective, orderly disorder. Square cards, of uniform size, with the white margins cut away, have been used as tiles around a fireplace. They are put on with flour paste, in which a small quantity of powdered resin has been boiled, and varnished thickly several times.